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THE SOURCES  
OF  
THO. SHADWELL'S COMEDY  
"BURY FAIR".

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INAUGURAL-DISSERTATION  
DER HOHEN  
PHILOSOPHISCHEN FAKULTÄT DER UNIVERSITÄT  
BERN

ZUR ERLANGUNG DER DOKTORWÜRDE

VORGELEGT VON

**OTTO SEILER**

von Arbon.

---

Von der philosophischen Fakultät auf Antrag des Herrn Prof. Dr. Müller  
angenommen.

Bern, den 4. März 1904.

Der Dekan: Prof. Dr. HAAG.

Basel 1904  
FRIEDRICH REINHARDT, UNIVERSITÄTSBUCHDRUCKEREI  
St. Albanvorstadt 15.





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*REFERENT:*

*HERR PROF. DR. MÜLLER-HESS.*





## A. INTRODUCTION.

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Thomas Shadwell lived in an age where Dramatic Literature was in a state of decline and consisted mainly of more or less licentious comedies of manner and of terror-exciting tragedies. They were the product of their time, reflecting its customs and ideas and exposing vice to the public without disguise and also without shocking either reader or spectator. The comedies were besides commonly used as a sharp weapon for controversy and party politics. There is but little originality in the plays, Spanish and especially French influence being strongly marked in most of them.

The following Books of Reference have been consulted with regard to Shadwell's Life and Works in general, and "Bury Fair" in particular:

### I. Biographies.

1. The Works of Thomas Shadwell, Esq., 4 vols.; with an Account of the Author's Life, 1720.
2. Baker's *Biographia Dramatica*, 1812, vol. I.
3. *Biographia Britannica*, 1763, vol. VI.
4. Langbaine's *Account of the English Dramatic Poets*, 1691, vol. IV.
5. Oldys' *Manuscript Notes to Langbaine's Life and Criticism of Tho. Shadwell in the latter's Account*, 1691.
6. Dr. Nicholas Brady's *Funeral Sermon*, 1693.
7. John Genest's *Account of the English Stage*, 1832, vols. I, II.
8. Whincop's *List of the English Dramatic Poets*, 1747.
9. Cibber's *Lives of the Poets of Great Britain and Ireland*, 1753, vol. III.
10. Samuel Pepys' *Diary (1659—1669)*, 1825, vol. II.

11. Wilkies' General View of the Stage, 1759.
12. Dibdin's History of the Stage, 1800, vol. IV.
13. Aubrey, Lives of Eminent Men, 1813, vol. II.
14. W. C. Hazlitt's Manuel for the Colloctor of Old English Plays, 1892.
15. G. Jacob's Poetical Register, 1719, vol. I.
16. Austin and Ralph's Lives of the Poets Laureate, 1853.
17. Dictionary of National Biography, vol. LI, 1897.
18. Ward's History of English Dramatic Literature, 1899, vols. II, III.
19. Wood, Athenae Oxonienses, 1721.
20. Notes and Queries, 4<sup>th</sup> ser., vol. VII, 1871, and 8<sup>th</sup> ser., vol. IV, 1893.
21. The Gentleman's Journal, Nov. 1692.
22. The Gentleman's Magazine, 1738.
23. Nichols' Literary Anecdotes, 1812—14, vols. I, VIII.
24. Royal Commission on Historical Manuscripts, 1870 etc., 6<sup>th</sup> and 7<sup>th</sup> Report.
25. Stanley, Historical Memorials of Westminster Abbey, 1868.
26. Faulkner, An historical and topographical Description of Chelsea, 1810.
27. Beljame, Le Public et les Hommes de Lettres en Angleterre au XVIII<sup>e</sup> siècle, 1883.

## II. On the Shadwell-Dryden Controversy.

28. Samuel Johnson's Works of the English Poets (Dryden), 1779.
29. E. Malone, Some Account of the Life and Writings of John Dryden, 1800, vols. I, III.
30. Scott and Saintsbury, The Works of John Dryden, 1882 to 1893, 18 vols., especially vol. I.
31. W. Elwin, The Works of A. Pope, 1871, vols. III, IV.
32. Dryden's Miscellaneous Works (with the Author's Life by S. Derrick), 1760, vol. I.
33. Dryden, Crown and Shadwell's Remarks on the "Empress of Morocco" (see Scott and Saintsbury, The Works of Dryden).
34. Dryden's Essay on Dramatic Poesy (see Scott and Saintsbury, The Works of Dryden).



35. Dryden's Medal, a Satire against Sedition, 1681.
36. Shadwell's Medal of John Bayes, 1682.
37. Dryden's Mac Flecknoe (see Original Poems and Translations by John Dryden, Esq., 1743.
38. Nahum Tate's Second Part of Absalom and Achitophel, 1682.
39. T. Shadwell (?), Some Reflections upon the Pretended Parallel in the Play called The Duke of Guise, 1683.
40. Dryden's Vindication, 1683.
41. Shadwell's Tenth Satire of Juvenal (Epistle), 1687.

### III. "Bury Fair" and the Plays with which it is connected.

42. Shadwell's Bury Fair, 1689.
43. Regnier, Les Grands Écrivains de la France: Œuvres de Molière, Nouvelle Édition par E. Despois, Tome second, 1875.
44. Molière, Les Précieuses ridicules, Amsterdam, 1660.
45. Cavendish, Duke of Newcastle, The Triumphant Widow, 1677.
46. A. Behn, The False Count, 1682.

### IV. Criticisms upon Shadwell's Writings.

47. Blackwood's Edinburgh Magazine, IX, April-August, 1821.
  48. Retrospective Review, second ser., II, 1828.
  49. New Monthly Magazine, new ser., 1873, III.
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50. Catalogue of the British Museum.

## B. THOMAS SHADWELL, POET LAUREATE.

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There is comparatively little known about Thomas Shadwell's *Life*; for interesting details we are indebted to his chief adversary, Dryden, and his party. These informations must however be received with caution, and we do well also to take into consideration the statements made by our author's friends and patrons: Langbaine who "publickly profess'd a Friendship for him" (cf. Langbaine, IV, p. 442), Dr. Nicholas Brady (cf. his Funeral sermon) and Rochester (cf. Genest, II, p. 40; Oldys' M. S. Notes; Elwin's Pope, III, p. 354, IV, p. 340; Austin and Ralph's Lives, p. 182).

The question concerning Shadwell's actual *Birthplace* is not yet solved and lends itself still to various conjectures. Sir John Shadwell, in a brief "Account" of his father's Life, prefixed to his edition of 1720, states that "Our Author was born at Santon Hall in Norfolk, a seat of his father's". Curiously enough, nearly every biographer spells the name of this place in a different way, as can be seen from the following quotations —

Oldys (M. S. Notes): Shadwell was born in 1640, at Staunton Hall, in Norfolk.

Cibber (Lives etc., III.): Shadwell was born about the year 1640, at Stanton Hall, in Norfolk.

Biographia Britannica (VI, p. 3624): Shadwell (Thomas) . . . , born at Lanton Hall in Norfolk.

Biographia Dramatica (I, 643): Shadwell was born about 1640 at Lauton Hall, in Norfolk.

Chalmers (Biographical Dictionary, 1816, vol. 27): Shadwell was born at Staunton Hall in Norfolk, about 1640.

The informations we get from the "Notes and Queries" (8<sup>th</sup> ser., vol. IV, 1893) appear more reliable: — "He claimed descent from the family of Shadwell, of Lyndowne, co. Stafford — to whom arms were granted in 1537 — but was the son of John Shadwell, of the parish of Broomhill (near Brandon), co. Norfolk, where he was born. Chalmers says "at Staunton Hall", so that if there be such a place in said parish, he is probably correct." — and later on: — "In a short life of the poet, prefixed to the 1720 edit. of his works — written by Sir John Shadwell — it is stated that the Laureate was born at Santon Hall, Norfolk, a seat of his father's, and this statement probably was corrupted into Chalmers' Staunton. Blomefield, however, agrees with the Gonville and Cains register, giving Broomhill House as the birthplace. I see from Kelly's "Directory" that the registers of both Broomhill and Santon are missing for date of baptism; but if the transcripts be extant at Norwich, one might decide whether to accept the evidence of his Alma Mater or the memory of his son." — The Article on Thomas Shadwell, in the Dictionary of National Biography, vol. 51, 1897, agreeing in general with the "Notes and Queries" and referring also to the Cains College Register, says the author was born at Broomhill House in the parish of Weeting.

Thomas Shadwell received his *Education* partly at home (five years, under a Mr. Roberts) and partly at the School of Bury St. Edmonds (one year, under a Mr. Stephens). Afterwards he was admitted pensioner to Cains College, Cambridge, December 17, 1656, "then aged fourteen". He left, however, without taking a degree and proceeded to the Middle Temple, as his father<sup>1)</sup> had done before him, in order to study the Laws (cf. Notes and Queries, 8<sup>th</sup> ser., IV, 1893; also Preface to Shadwell's Works, 1720; and Epistle to the Transl. of the

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<sup>1)</sup> The *poet's father* was bred at Cains College in Cambridge, and from thence entered the Middle Temple. A more than competent fortune was left to him by an Uncle, but he had eleven children to maintain in the time of the Civil Wars and, moreover, suffered greatly for the royal cause. John Shadwell was a J. P. for Middlesex, Norfolk and Suffolk, and afterwards Recorder of Galway in Ireland and Receiver to James II, then Duke of York. He also held for some time the office of an Attorney-General at Tangier, under the Earl of Inchiquin. — (Cf. Preface to Tho. Shadwell's Works, 1720.)



Tenth Satire of Juvenal). After some time he went abroad to improve his knowledge by travelling. On his return, Shadwell became acquainted with several persons of rank and influence who professed to be "wits" and lovers of "Poetry and Polite Letters". He shared their tastes and began to devote himself wholly to *Dramatic Literature*. In the period between 1668 and 1691 he published 16 plays, mostly comedies; a further one, the "Volunteers", appeared after the author's death, in 1693. In the Preface to the first play, "The Sullen Lovers", 1668, our author has laid down his principles of Dramatic Art. A comparison with Dryden's views on the same subject, as expressed in the latter's "Essay on Dramatic Poesy", proves that the two writers differ in some essential points, viz.: Shadwell, a great admirer of Ben Johnson, tends above all to draw characters, at the expense of design and strong plot. Dryden objects to crowded incidents, preferring "lively dialogue to delineation of character, or, in other words, of wit and repartee to what was then called humour". (See: Shadwell's Works, 1720, Preface to the Sullen Lovers; Scott and Saintsbury, I, sect. V; and Dryden's "Essay on Dramatic Poesy".)

At the Revolution of 1688 Dryden was forcibly deprived of the *Laurel*; it henceforth adorned the brows of Shadwell, his antagonist, who at the same time was appointed Historiographer Royal to William III, and — as a Poet Laureate — received a salary of £300 a year (cf. Preface to the Works, 1720; Austin and Ralph's Lives etc., p. 192; Hist. M. SS. Com., 13<sup>th</sup> Rep. V, 14<sup>th</sup> Rep. VI; Langbaine's "Account", IV; and others). On its being represented to the Earl of Dorset, to whose influence he chiefly owed the two appointments, that there were other poets whose merits entitled them more to the honour, the lord Chamberlain replied that "he did not pretend to determine how great a poet Shadwell might be, but was sure he was an honest man — honesty being then synonymous with Whiggism. (See: Austin and Ralph: Lives of the Poets Laureate, p. 192.) — To show himself grateful, Shadwell dedicated his next comedy, Bury Fair, 1689, to his kind patron. "I cannot be silent — our author says in the Epistle Dedicatory — of the late great Honour you have done me, in making me the King's Servant, but must publish my

Gratitude for that, and all the rest of the great Obligations I have received."

We know nothing certain about Shadwell's sudden *Death* which occurred on 19 November 1692 at his house at Chelsea. He seems to have been in the habit of taking opium; Dryden alludes to it in Tate's "Second Part of Absalom and Achitophel" —

"Eat Opium, mingle Arsenick in thy Drink,  
Still thou mayst live, avoiding Pen and Ink."

We are strengthened in our belief that this was the cause of the Poet Laureate's death by Dr. Nicholas Brady's remark in his Funeral sermon, that "he never took a dose of opium but he solemnly recommended himself to God by prayer, as if he were then about to resign up his soul".

Shadwell was buried at Chelsea on November 24<sup>th</sup> 1692 (cf. Brady, Funeral Sermon; Gentleman's Journal, Nov. 1692; Faulkner, Chelsea, chapt. III: Parish Register). In the Preface to Shadwell's Works, 1720, and in the Inscription on his Monument it is stated, Shadwell died in the 52<sup>nd</sup> year of his age. — Tate and Rymer succeeded him, the first as Poet Laureate, the other as Historiographer Royal (cf. Gentleman's Journal, and Oldys' M. S. Notes). — The author's eldest son honoured the Poet's memory by having a small white marble monument erected in Westminster Abbey, almost opposite to that of Dryden. (See: Stanley, Westminster Abbey; and the Poet's Corner at Westminster Abbey.) The *Inscription* (in Latin) on the stone is shorter than the one first designed by Sir John Shadwell, and appended to his "Account" in the Edition of 1720, where the reason is also stated for the alteration of the original, namely that the Bishop of Rochester desired it "upon an Exception some of the Clergy had made to it, as being too great an Encomium upon Plays to be set up in a Church". A copy of the actual Inscription is to be found in Jacob's Poetical Register (I, p. 223).

The bitter *Controversy* between Dryden and Shadwell may be traced back to three chief motives:

a. Difference of Taste in Literary Matters (cf. Preface to "Sullen Lovers", and prefaces to the other plays of Shadwell;



Dryden's "Essay on Poesy"; see also Scott and Saintsbury, I, sect. V).

*b.* Different Views in Politics and Religion: Shadwell was a Whig, Dryden, a Tory (cf. the various "Lampoons"; Genest, I, p. 469; Austin and Ralph, p. 190).

*c.* Jealousy between the two rival poets (cf. Scott and Saintsbury, I; Malone's Dryden, I; Austin and Ralph, p. 190).

Both the poets are at first on tolerably good terms with each other, in spite of a passage in the Preface to the "Sullen Lovers", 1668, running thus: "Though I have known some of late so insolent to say that Ben Johnson wrote his best Plays without Wit . . .". — In the Preface to the "Humourists", 1671, we read: ". . . And here I must make a little Digression, and take the Liberty to dissent from my particular friend, for whom I have a very great Respect, and whose Writings I extremely admire". In 1674, Dryden, in conjunction with Crowne and our author, attacks Elkanah Settle in the "Remarks on the Empress of Morocco". Settle asserted he was able to recognise without difficulty the different hands which worked at the pamphlet (see Scott and Saintsbury, I, sect. V; and Dryden's Works). The fact too that Shadwell's comedy "The True Widow" contains a prologue penned by Dryden is worthy of note.

The dissolution of Charles II's Parliament in July 1679 gives the signal to open hostilities (cf. Malone's Dryden, I). The two parties grow more embittered against one another, and the writers who use their pen for the support of their political cause, become now personal — here begins the publication of the famous "lampoons".

Dryden opens the campaign. In 1681 his second satire on Shaftesbury appears, "The Medal, a satire against Sedition", prefaced by an Epistle to the Whigs. Scott considers it an excellent literary document in its kind. Shadwell retaliates with "The Medal of John Bayes, a satire against Folly and Knavery", 1682, and an Epistle to the Tories. He is also supposed to have had a share in a lampoon entitled the "Tory Poets", 1682, in which Dryden as well as Otway are grossly libelled (cf. Scott and Saintsbury, I, sect. V). Dryden's publication of "Mac Flecknoe, or a Satire on the True Blue Pro-

testant Poet T. S.", on the 4<sup>th</sup> of October 1682, marks the climax of the feud. This celebrated poem, a virulent attack upon our author, represents him as the literary successor of Richard Flecknoe, so distinguished as a wretched poet that his name had become almost proverbial (see: Scott and Saintsbury, I, p. 221). The following extract best illustrates the charges levelled by Dryden against his antagonist: —

"... for Nature pleads, that He  
Should only rule, who most resembles me.  
Shadwell alone my perfect image bears,  
Mature in dulness from his tender years:  
Shadwell alone, of all my Sons, is he,  
Who stands confirm'd in full stupidity.  
The rest to some faint meaning make pretence.  
But Shadwell never deviates into sense."

(See: Dryden, *Original Poems and Translations*, 1743.)

The "Biographia Britannica", Cibber (*Lives* etc.), and others give the year 1689 as date of "Mac Flecknoe's" publication, saying the satire was written in consequence of Dryden's being stripped of the laurel. Malone (I, p. 170) however refutes this assertion; Scott (I, p. 221—222) agrees with the latter.

Once more, and only a few weeks later, Shadwell's follies and vices are ridiculed, this time in Nahum Tate's "Second Part of Absalom and Achitophel". The ideas for the poem were again supplied by Dryden, whose hand is especially recognisable in the satirical parts (cf. Scott and Saintsbury, I, sect. V; Malone, I, p. 174). Our poet appears under the name of Og, and his "highly finished portrait" (Malone, I, p. 174) is not at all flattering, viz. the following passage: —

"He never was a poet of God's making.  
The midwife laid her hand on his thick skull,  
With the prophetic warning — Be thou dull!  
Drink, swear, and roar; forbear no lewd delight  
Fit for thy bulk; do anything but write."

(See: Tate, *Second Part of Absalom and Achitophel*.)

In 1683 Shadwell assists Thomas Hunt in writing an attack on Dryden, entitled "Some Reflections upon the Pretended Parallel in the play called the Duke of Guise". Some verses called "A Lenten Prologue refused by the Players", are also

from our author's hand. Dryden's reply, the "Vindication of the Duke of Guise", followed in the same year and is written in "a tone of sovereign contempt for the adversaries" (cf. Scott and Saintsbury, I, sect. V). Shadwell's answer to "MacFlecknoe" is to be found in the Epistle to the "Translation of the Tenth Satire of Juvenal", 1687. Langbaine (IV, p. 443) calls it a modest defence and praises the author for his gentle nature.

The Revolution of the following year turns the scale of politics: Dryden has to give up his laureate-ship and is supplanted by the poet whom he had treated so unmercifully.

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We append a List of Thomas Shadwell's *Publications*, the *Plays* being arranged in the order in which they were brought out. —

1. "The Sullen Lovers, or The Impertinents", a Comedy, 1668.
2. "The Royal Shepherdess", a Tragi-Comedy, 1669.
3. "The Humourists", a Comedy, 1671.
4. "The Miser", a Comedy, 1673.
5. "Epsom-Wells", a Comedy, 1673.
6. "Psyche", a Tragedy, 1675.
7. "The Virtuoso", a Comedy, 1676.
8. "The Libertine", a Tragedy, 1676.
9. "Timon of Athens, or The Man-Hater", a Play, 1678.
10. "A True Widow", a Comedy, 1679.
11. "The Woman-Captain", a Comedy, 1680.
12. "The Lancashire Witches, and Tegue O'Divelly", a Comedy, 1681.
13. "The Squire of Alsatia", a Comedy, 1688.
14. "Bury Fair", a Comedy, 1689.
15. "The Amorous Bigot", with the Second Part of "Tegue O'Divelly", a Comedy, 1690.
16. "The Scowrs", a Comedy, 1691.
17. "The Volunteers, or The Stock-Jobbers", a Comedy, (posthumous) 1693.

(Cf. Catalogue of the British Museum.)



Another play, called "The Innocent Impostars", may also be from Shadwell's hand (cf. Hist. M. S. S. Com., 4<sup>th</sup> Rep. Appendix, pp. 280—1); this is however still a disputed point. — We have already noticed the "Medal of John Bayes", a lampoon, 1682, and the translation of the "Tenth Satire from Juvenal", 1687. Our poet-laureate is further the author of the following poems —

1. A Lenten Prologue refused by the Players, 1683?
2. A Congratulatory Poem on His Highness the Prince of Orange's Coming into England, 1689.
3. A Congratulatory Poem to the most Illustrious Queen Mary, upon her Arrival into England, 1689.
4. Ode on the Anniversary of the King's Birth, 1690.
5. Ode to the King on his Return from Ireland, 1690.
6. Votum Perenne: a Poem to the King on New Year's Day, 1692.

Other verses are in Gildon's "Poetical Remains", 1698; — and in Nichols's "Select Collection of Poems", V, we find a "Song for St. Cecilia's Day".

(See: Catalogue of the British Museum and Dictionary of National Biography, vol. 51.)

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## C. SHADWELL'S "BURY FAIR".

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### I. Arrangement of the Play.

"Bury Fair", written in prose, was published in 4<sup>o</sup> in 1689 under the *Title* —

Bury Fair. A Comedy, as it is Acted by His Majesty's Servants. — Written by Tho. Shadwell, servant to his Majesty. — London, Printed for James Knapton, at the Crown in St. Paul's Church-yard, 1689.

(Cf. Edition 1689 of the play, in the British Museum.)

The same comedy is also embodied in the Edition of Shadwell's Works by his son, 1720, 4 vols., 12<sup>o</sup>.

(Cf. "The Works of Tho. Shadwell, Esq., 1720", in the British Museum.)

It forms one of the five plays in the fourth volume, being placed between the "Squire of Alsatia" and the "Amorous Bigot". The date of its first publication is omitted.

The Title page is followed by the *Epistle Dedicatory* to Charles, Earl of Dorset, then Lord Chamberlain. We have already referred to it (see: Chapter B. Thomas Shadwell, Poet Laureate). Two other passages of the dedication, worthy of note, may as well be quoted here: — the first — that this play was written during eight months painful sickness, wherein all the several days in which the author was able to write any part of a scene, amounted not to one month, except some few which were employed in indispensable business; — the second — that Shadwell's ruin had been designed, and that for nearly ten years he had been kept from the exercise of a profession which would have afforded him a competent living.

The *Dramatis Personae* — with the names of the actors — come next in the edition of 1689, while in the edition of 1720 of Shadwell's Works they are inserted between the Prologue and the play itself. The following is a copy of this page (ed. 1689) —



Dramatis Personae.

Lord Bellamy . . . . .	Mr. <i>Betterton</i> .
Mr. Wildish . . . . .	Mr. <i>Mountfort</i> .
Mr. Oldwit . . . . .	Mr. <i>Underhill</i> .
Sir Humph. Noddy . . . . .	Mr. <i>Noakes</i> .
Mr. Trim . . . . .	Mr. <i>Bowman</i> .
La Roch . . . . .	Mr. <i>Leigh</i> .
Valet to Mr. Wildish . . . . .	Mr. <i>Bohen</i> .
Charles, Page to my Lord Bellamy . . . . .	Mrs. <i>Butler</i> .
Lady Fantast, Wife to Mr. Oldwit . . . . .	Mrs. <i>Cory</i> .
Mrs. Fantast, Daughter to my Lady Fantast by a Former Husband . . . . .	Mrs. <i>Boutell</i> .
Mrs. Gertrude, Oldwit's Daughter by a former Wife	Mrs. <i>Mountfort</i> .
Luce, Mrs. Fantast's Woman.	
Four Ladies.	
Butler.	
Nicolas, Servant to La Roch.	
Page to La Roch.	

Milliner, Perfumer, Hosier, Goldsmith, Indian-Gown Man, two Jack-Puddings,  
Gingerbread-Woman, Fruit-Women, Country-Fellows and Wenches, Constable  
and his Guard, Servants and Footmen.

Scene: St. Edmunds-Bury.

We give here the Variations in the Dramatis Personae  
of the two editions —

Ed. 1689:

Sir Humph. Noddy  
Mrs. Butler<sup>1)</sup>  
Former Husband  
Nicolas<sup>2)</sup>

Ed. 1720:

Sir Humphrey Noddy.  
Mr. Butler.  
former Husband.  
Nicholas.

These variations are however of no consequence, all the  
more as the texts themselves — if we do not take into account  
the somewhat arbitrary use of capital letters — agree in both  
editions.

The *Prologue* (in the ed. 1720 placed before the Dramatis  
Personae), spoken by Mr. Mountfort, expresses the author's  
loyalty, and also bids the audience not to think he wanted  
to ridicule anyone in particular, but to believe that "every  
part is Fiction in his play".

1) Genest (I, p. 472): Mrs. Butler.

2) In the text itself of both editions: Nicholas.

The *Play itself* consists of five acts arranged in the following manner (ed. 1689) —

Act I — Scene I, pp. 1—8.

Scene: Lord Bellamy's Lodging, pp. 8—12, winding up with a rhyme spoken by La Roch (cf. "Summary").

Act II — Scene I, pp. 13—17.

Scene: the Fair, pp. 17—25.

Act III — pp. 26—39, ending in a rhyme, spoken by Oldwit (cf. "Summary").

The expression "Scene I" after the word "Act III" is misleading, since there is only *one* scene all through this act. This remark applies also to act V.

Act IV — Scene I, pp. 40—46.

Scene: the Fair, pp. 46—49.

Act V — pp. 49—60, again winding up with a rhyme, spoken by Oldwit (cf. "Summary").

The *Epilogue*, spoken by Mrs. Mountfort, advocates indulgence for the author who had been ill for so long a time.

According to Genest (I, Index XV), "Bury Fair" was *first acted* at the Theatre Royal in 1689. Its first performance at Drury Lane took place on April 10. 1708, and at Lincoln's Inn Fields on October 10. 1716. In his account of the performances at Drury Lane, Genest (II, p. 400) observes: "April 10. 1708 — Not acted five years, Bury Fair". —

## II. A Summary of the Play.<sup>1)</sup>

### Act I. Scene I.

Scene: Wildish's Lodging.

Wildish, and his Valet dressing him.

The valet is praising his native place, St. Edmunds-Bury, where they have just arrived. Bury, he says, is a town with a great many gentlemen and ladies so gallant and so well bred that Bury, "little London", outdoes even the metropolis. Lady Fantast and her daughter are striking examples for high breeding of the people of this place. As for wit, there are

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<sup>1)</sup> Stage directions are quoted literally from the Play.

Mr. Oldwit, Lady Fantast's husband, and Sir Humphrey Noddy, both facetious and witty. Mr. Trim is accounted for the finest gentleman in Bury, with regard to cultured taste and civility. — Wildish however does not share his valet's admiration for these Bury people. In his opinion, Lady Fantast and her daughter are nothing but two impertinent, prattling, conceited and affected women; Oldwit is only a paltry, oldfashioned wit who pretends to have been one of Ben Johnson's sons and to have seen plays at the "Blackfryers"; Sir Humphrey is a roaring, drinking, witless fellow, and Mr. Trim, a most complete and finished fop. While the wise and ingenious are few, modest and reserved, Lady Fantast's party are numerous, impudent, noisy, and therefore lead the fashion at this place.

Enter Trim.

He addresses Wildish by "sweet Mr. Wildish", is most humble and polite, bowing a great deal. Wildish, very courteous, bids him take a seat and wishes to know the names of the most fashionable ladies of Bury. Mr. Trim bursts out into praise of Lady and Mrs. Fantast, at once the envy and wonder of the sex and age. Wildish, who had come here with the special purpose of seeing Gertrude, learns from his visitor that though a pretty bud of beauty, she is not so refined in manners as the ladies first mentioned. Mr. Trim adores Mrs. Fantast; he calls her Dorinda, and she honours him with the name of Eugenius. He frequently visits mother and daughter, but merely "for the excellence of their conversation". — Wildish's invitation to supper is refused by the gentleman on the ground that people of better rank never sup at Bury.

Enter Mr. Oldwit, and Sir Humph. Noddy stealing in.

Sir Humphrey is anxious to "tease" his rival, Mr. Trim. He plucks the chair from under him, causing him to fall, at which Noddy and Oldwit laugh immoderately. They both relate to Wildish their jokes and the merry way in which they spent a night at Newmarket where they first met him. Mr. Trim, shocked at the indecency of the two wits' deportment, takes his leave to call on some ladies. Sir Humphrey goes on telling of his jests and tricks at Newmarket and elsewhere, while



Oldwit, considering his companion delightfully witty, roars with laughter. Wildish declines the title of "the high wit of the age" which the two friends bestow upon him; he likes it just as much as to be accused of felony. For Oldwit it is the greatest honour to be a wit. He himself was one in the "last age". He was created Ben Johnson's friend, he knew Fletcher and his maid Joan, he was a "critick" at "Blackfryers", and at Cambridge there were none so great as he and his friend Tom Randolph. He was good at epitaphs. At the Inns of Court, he peppered the court with libels; his wit was so bitter that he had a narrow escape from the pillory.

Enter Oldwit's Man.

He announces that Lord Bellamy has arrived in town and that Lady Fantast has invited him to dinner. — Wildish, also invited by Oldwit, accepts with pleasure, for Lord Bellamy is his best friend.

After Oldwit and Sir Humphrey have gone, the valet expresses his astonishment that Oldwit should be so merry after his "disaster". Oldwit's eldest daughter (by his first wife) — so the valet explains — fled about four months ago, just on the night before she was to be married to a fine Bury Gentleman. Wildish has heard of this case and he also knows that the girl had written to her father she was safe, but beyond his enquiry.

Scene: Lord Bellamy's Lodging.  
Bellamy, and Page.

Bellamy explains to the page that he (the page) had been recommended to him by a kinswoman who had told him Charles had fled from his guardian on account of harsh treatment and at the same time had requested Bellamy to inquire no further. The page assures his master of his faithfulness, but is startled at the news that the Lord is going to Bury to court Mr. Oldwit's daughter Gertrude.

Enter Wildish.

The friends are delighted at their meeting again. Bellamy gives vent to his disgust at the world: he is sick of wine, women and men of wit; he wants now to live a quiet life and

to see only a few honest old friends. Wildish is of another opinion: "Pox on this dull wisdom at our age! 'tis as unseasonable as snow in the dogdays". His companion's philosophy cannot tame the vigour of his fancies. Bellamy, in order to change the topic, asks what brought him to Bury, some wench surely? Wildish admits this may be a reason, but the chief one was his wish to get away from noisy Newmarket.

Enter Charles with Instruments.

Wildish describes the three visitors he received in the morning, the most boring fops, talking of nothing but the wit and breeding of Bury.

Song. —

Enter La Roch, a French Peruke-maker, with his Man.

The peruke-maker has come to the fair to get some locks from the girls here who are noted for their fine hair. At the sight of the Frenchman, an idea suddenly crosses Wildish's mind. The plan must be carried out on the spot: The hair-dresser is to set up for a French Count, in imitation of the Count de Brion in London, to amuse the wise sort of people, to make fools of the fops of Bury, and, above all, to cure Lady Fantast and her conceited, disdainful daughter, to whom the count has to make love. Mother and daughter — sure enough — will be mad after the Frenchman, the "Count de Cheveux". Wildish is quite ready to bear the expenses for this joke. La Roch likes the idea, and after having been assured that no harm should be done to him when his real station was found out, the wigmaker leaves the gentlemen with the words. —

"If my wise conduct you please to rely on,  
I'll make as good a Count as Count de Brion".

## Act II. Scène I.

A Room in Mr. Oldwit's House.

Enter Mrs. Gertrude.

Gertrude is weary of the life she lives at this house, for her stepmother and her daughter are continually reproaching her for her want of breeding and wit.



Enter Luce.

The servant, in the language copied from her mistress, wishes to tell Gertrude that Lady Fantast, "having attired herself in her morning habillements, is ambitious of the honour of your Ladyship's company, to survey the fair".

Enter Lady Fantast and her Daughter, Mrs. Fantast.

Gertrude ("Mrs. Gatty") hastily retires to dress. In the meantime Lady Fantast praises her sweet daughter's fine breeding and beauty: "Thou art in thy Maturity of blooming Age; I have bred thee to the very Achme and Perfection of Bury Breeding, which is inferior to none in this our Island; Dancing, Singing, Guittar, French Master: And I'll say that for thee, my Jewel, thou hast sacrific'd all thy Endeavours to attain thy Education; which, corroborated by the Acuteness of Parts, have render'd thee exactly accomplish'd, and, together with the Excellence of thy Beauty, justly admir'd by the amorous Males, and envy'd by the malicious Females." Whereupon Mrs. Fantast replies: "To all that, which the World calls Wit and Breeding, I have always had a natural Tendency, a "penchen", deriv'd as the Learned say, Extraduce, from your Ladyship: Besides, the great Prevalence of your Ladyship's most shining Example has perpetually stimulated me, to the sacrificing all my Endeavour towards the attaining of those inestimable Jewels; than which, nothing in the Universe can be so much a *mon gre*, as the French say. And for Beauty, Madam, the Stock I am enrich'd with, comes by Emanation from your Ladyship; who has been long held a Paragon of Perfection: Most Charmant, most Tuant." Lady Fantast regrets not to enjoy the attractions her daughter is in possession of — Poetry, Latin, French — "I must confess", the daughter continues, "I have ever had a Tenderness for the Muses, and have a due Reverence for Helicon and Parnassus, and the Graces: But Heroick Numbers upon Love and Honour are most ravissant, most suprenant; and a Tragedy is so Touchant! I die at a Tragedy; I'll swear, I do." The mother observes that it is high time now for Mrs. Fantast to "manifest her Judgment in the Disposal of her Person". The latter is quite

ready to do so, but she cannot stand a fellow without wit and breeding, and her Eugenius — though a “finish’d Piece of Humanity”, has not the estate she would require. He is just good enough for a Platonic Servant.

Enter Mrs. Gertrude.

Mrs. Fantast greets her in the fashion of the *Précieuses*, but Gertrude replies in a simple manner, at which Lady Fantast is very shocked. Gertrude thinks there is no other breeding necessary but “Discretion, to distinguish Company and Occasions; and common sense, to entertain Persons according to their Ranks; besides making a Curtesy not awkwardly, and walking with one’s Toes out”. The ladies go on disputing, Gertrude pleading for free and natural way of talking and behaving, the others upholding their own views of good breeding.

Enter Oldwit, and hearkens unseen.

Gertrude at last reminds Mrs. Fantast of their intention to see the fair. The girls take leave of my Lady who, on Mr. Oldwit’s approach complains to him about the lack of refined manners of his daughter Gatty. Oldwit says he had heard nothing but good sense from her, and lectures his wife for her and her daughter’s affected and ridiculous ways and their continually finding fault with Gertrude to make this poor girl run away like his other daughter. Lady Fantast sneers at her husband’s setting up for a wit, though he has no humour at all. This remark makes Oldwit angry: Was he not Jack Fletcher’s friend, Ben Johnson’s son, and afterwards an intimate Crony of Jack Cleveland and Tom Randolph? Was he not a judge at Blackfriars, writ before Fletcher’s works and Cartwright’s, did he not teach Taylor and the best of them how to speak, and do not the players, when he goes to London, get him to rehearsal? He gets so excited that Lady Fantast, exasperated, leaves the “Brute”.

Enter the servant.

Oldwit orders the dinner to be ready within two hours.

Scene: the Fair,  
wit a great many Shops and Shows, and all sorts of People  
walking up and down.

Mrs. Fantast and Gertrude, masked.

Gertrude delights in seeing the „mixture of people”, whereas Mrs. Fantast would prefer the “Beau monde” to make their “promenade” here instead of the “Canaille”. The Shop- and showkeepers invite the ladies to make purchases.

Enter Trim.

In well-chosen terms he expresses his pleasure at meeting his Dorinda, and Dorinda returns the greeting in the same style. Then they present each other with their latest Pastoral, the “offspring of their teeming Muse”.

Enter Luce.

She brings the news of the arrival of a French Count. He speaks English and has the prettiest charming ways. At this, Mrs. Fantast drops Trim’s paper. She is so auxious to see the Count that she takes no more notice of her admirer. Though Gertrude observes the so-called Count may after all be only an errand coxcomb, Mrs. Fantast’s “expectation is on Tiptoes, till she beholds him”.

Enter Sir Humphrey Noddy.

He buys some gingerbread for the ladies.

Enter several Gentlewomen, two Country Wenches  
and two Country Fellows, and People of all sorts, and  
walk about the Fair.

Humphrey approaches the ladies and Trim, giving the latter a knock on the shins. Then he presents Mrs. Fantast with the heart of gingerbread, and Gertrude with a pair of gloves of the “same mettle, to stop her pretty mouth”. Mrs. Fantast wants to know whether he had seen the French Count.

Enter Wildish.

Gertrude sees him, and her heart beats but she makes an effort to compose herself.



Enter Lady Fantast.

While the *Précieuses* are greatly excited over the arrival of the Frenchman, Wildish has a talk with Gertrude. Mrs. Fantast is not fond of Wildish, this laughter and scoffer, and Lady Fantast is sure Mr. Trim and Sir Humphrey "would make nothing of him". Wildish declares his love to Gertrude and swears he would never leave her, neither in life nor in death. The girl doubts the sincerity of his words, but Wildish will do everything for her to prove his affection.

Enter Lord Bellamy.

He is welcomed by the company, every one greeting him in his (or her) own way. The lord pays fair Gertrude particular attention.

Enter Charles.

The girl (disguised as a page) is grieved to see her master flirting with her pretty sister.

Enter Oldwit.

He invites the party to take off their masks, in order that he might introduce the newcomers to the ladies. Bellamy is still in conversation with Gertrude, Wildish too speaks to her while Sir Humphrey steals to Oldwit and strikes the cane away upon which he leans. — The raffling, already begun before Oldwit's appearance, is resumed, they throw the dice in order.

Enter the French Count

with his Equipage. The Shopkeepers all cry out their things.

The Count stares about him munching of Pears.

The ladies Fantast, on perceiving him, exclaim: "*Mon Dieu! — His person is charmant! — Mon pauvre coeur!*" . . . and so on. Wildish introduces "*Monsieur le Count de Cheveux*", who is delighted to meet two gallant gentlemen (Wildish and Bellamy) against whom he had fought in the battles of Luxembourg and Monts. Lady and Mrs. Fantast are convinced that "their eyes never beheld a Parallel". They have often felt sorry not to have had the honour of being born French. "*Mon foy*", Mrs. Fantast sadly remarks, "*je parle vray: we are mere*

English assurance". The Count compliments them on their French looks and manners.

Re-enter Bellamy, Wildish and Gertrude.

Gertrude does not trust the Frenchman who nearly betrays himself by admiring her hair of which he would like to make three "Perukes".

They all cry Wares. Enter several Jack-Puddings and give Papers.

The scene of the fair highly amuses our Count. Sir Humphrey once more plays his trick with the stick, but this time on a peasant. A fight ensues. The gentlemen rescue Sir Humphrey, the ladies run away. The Count is astonished that peasants in England should dare to knock down a gentleman. The king of England, he says, is powerless, while the king of France can even send for the Count's head if he chooses.

### Act III. Scene I.

Enter Oldwit, Lord Bellamy, Wildish,  
Sir Humphrey, Count and Trim.

Oldwit invites the gentlemen to the smoking-room, "and wit shall fly about like hail-shot". Wildish and Bellamy are not very much pleased to find themselves in company with these wits and fops. Noddy makes the Frenchman the object of his practical jokes, but, to make up for it, kisses him.

Enter Charles with music. Oldwit and Lady, Mrs. Fantast and Gertrude, Women and all Chamber-maids.

Charles sings an Italian song of two parts. All, in their several manners, praise singer and song. Oldwit adds — "I had a daughter that sung — but no more of her". Charles, on hearing this hastily retires. Gertrude too is struck by the voice and look of the page, so like her poor sister's.

The gentlemen now betake themselves to the smoking-room. The Count is requested to stay with the ladies, and Trim, of course, follows them too. Sir Humphrey gets a hint from Mrs. Fantast that he is not wanted, the Count being an



accomplished gentleman. Noddy decides to avenge himself on the new rival at the first opportunity. —

Oldwit orders Gertrude to go to the dining room in about half an hour, to give Bellamy a chance for a private interview with her. — Trim, taken by the arm by Oldwit and Sir Humphrey, has to accompany them nolens volens.

In the smoking room, Oldwit and Noddy display their witticism, every one in his own style. Trim feels very uncomfortable and would like to escape from such company. Bellamy and Wildish test Sir Humphrey's wit by asking him to make a joke on any subject they please to mention, so on the looking glass, the wainscot etc.

Enter Footman.

He is told to remove the things to the parlour, as this room is too small. Oldwit and the party follow.

Enter Gertrude.

She is waiting for Wildish. She had been watching the Count in the drawing room and has come to the conclusion he is an idle scoundrel and impostor.

Enter Wildish.

He once more tells the girl he would always follow her, like her shadow, and the girl again pretends not to believe his words. As some one is coming upstairs, Gertrude leaves the room.

Enter Lord Bellamy.

The friends are glad to have stolen away from the "confoundet company". Bellamy longs for life in the country where reasonable men may enjoy themselves so well by contemplating the works of nature in their leasure hours. Wildish admires the chief works of nature only, fine women and the juice of the grape.

Enter Gertrude and Oldwit's Footman.

Gertrude, not finding her father there, offers to retire, but the friends bid her stay, and thus they discover they are rivals.

Enter Oldwit.

He fetches Wildish out, pretending to have looked for him all over the house. Bellamy, now alone with Gertrude, tells her of his love for her, as he had already repeatedly done in his letters. The girl however gives him to understand she is still too young and giddy to fix upon so solemn a business. On Bellamy's expressing the hope that her father may be a prevailing advocate, Gertrude replies she is a free heiress of England and is resolved to choose for herself.

Enter Count and Mrs. Fantast.

Gertrude and Bellamy, noticing the approaching couple, retire and listen to their love-making. La Roch declares he has "de ver great and signal Passion" for her Ladyship. "If my Ambition might aspire at your Love, I will be more appy ten thousand times den de great Monarch, Madam." Mrs. Fantast is highly honoured, but begs for time to consider.

Enter Lady Fantast with several Ladies more.

They all regret the absence of Mrs. Fantast and the Count.

Lord Bellamy and Gertrude appear.

Mrs. Fantast lets all the people present know she will soon be a "great Woman, for the Count is captivated to the last degree — he has ten thousand pistols a year and great houses and castles" . . . "In the air", Gertrude interposes, but she and her Lord are treated with contempt. The other ladies press round the Count to ask the favour of his calling at their houses.

Enter Wildish.

He finds them all gathered around La Roch.

Enter Trim.

He is very sorry the ladies stay away such a long time. Mrs. Fantast receives him with the ejaculation: "Oh fy, you smell of tobacco to a great degree". The Count plucks his wig off and offers it to his lady to smell the scent of it. All the ladies imitate her. — Mr. Trim gives Monsieur de Cheveux a note; it contains a challenge.

Enter Sir Humphrey Noddy.

Mrs. Fantast desires him to stand off, and the Count explains that the ladies dislike the smell of tobacco. Sir Humphrey returns the insult by calling him a French dog; both draw, but the other gentlemen interfere — as La Roch had expected — while the women run out shrieking.

Oldwit staggers amongst them drunk.

He sings and shouts and calls his wife names. The servants hold him. The party disperse. Oldwit, left behind, sings —

“There were three Men came out of the West,  
To make Salt-Petre strong;  
To turn it into Gun-powder,  
For to charge the King’s Cannon.”

#### Act IV. Scene I.

Enter Wildish and Trim.

Wildish tries to prevent a duel between the Count and Trim by making the latter believe that the Frenchman is a dangerous swordsman and always kills his enemy. Trim nevertheless insists upon a passage at arms. He will meet Wildish and the Count at the appointed place and hour.

Enter Sir Humphrey.

Sir Humphrey, too, although supposing the Count to be an excellent fencer, wants to have it out with him. When the two Bury gentlemen have left:

Enter Valet.

His master, La Roch, is auxious to inform Mr. Wildish that he is sorry for his unlucky quarrel.

Enter Count.

He refuses to fight a duel with the two Englishmen, advancing the excuse that he would lose his mistress when run through the body. Wildish points out to him the rivals believe him to be an expert swordsman and therefore will not put in an appearance. He at last persuades La Roch to go with him to the spot where the fight is to take place.



Enter Charles.

Shortly afterwards

Enter Lord Bellamy.

The Lord inquires after Wildish and hears from his page that he had just gone to the Abbey yard. — Charles restores to Bellamy the letter and the jewels she was to deliver to Gertrude, bidding him to let some one else carry them there. Bellamy begins to think Charles is in love with Gertrude. On looking at the letter, he perceives it is not his but a note from Wildish to Gertrude. Charles owns to have found it after dinner — it had dropped from Mrs. Gertrude's hand — and read it. Bellamy orders the page to return it to the lady and to make whatever excuse she can. Charles fears to be discovered by her sister. Instead of doing as her master had told her, she follows him at a distance.

Wildish and Count in the Abbey-yard.

Wildish sees two people coming towards them, and the Count, terrified, hastens away.

Enter Bellamy and Charles.

Wildish overtakes the Frenchman and stops him. — Bellamy asks Wildish for an explanation. Both of them, hitherto true and faithful friends, realize they are so no longer on account of the woman for whom they would quit all that is dear to them. The Count, foreseeing a duel, steals away. Wildish and Bellamy draw swords and fight for their mistress. Charles runs away. Wildish drops his sword and strives to force Bellamy to run him through. The latter, far from it, offers him his own sword. This mutual generosity brings about a reconciliation.

Enter Charles.

She is witness of the happy issue of the duel. The friends agree to make Gertrude herself arbitress of their fates.

Enter the Count.

Wildish decides that La Roch should be a Count no longer this frolic must be stopped now. The Frenchman, however wishes to get "de Ladee, for all that". Wildish follows La Roch



to prevent a possible marriage or a contract. Bellamy, accompanied by the page, goes to meet his Mistress at the fair.

Trim in the Church yard, and Sir Humphrey,  
standing under a pillar of the Church.

They complain of the "bloodthirsty Rascal's" keeping them waiting so long.

Enter Lady Fantast, Mrs. Fantast, and two Men Servants.

The ladies lament because the Count's life is in danger. Trim and Humphrey, hearing some people coming towards them, expect to see the Frenchman. They both retire and come close upon each other. A quarrel arises between them. Trim strikes Sir Humphrey with his sword. They fight. Trim pushes at his frightened opponent, but his sword falls. Noddy picks it up. The ladies arrive at the scene, and with the exclamation "there they are fighting! run and save the Count!" both of them hasten up to the spot, where they find their former friends, but no Count. — Sir Humphrey, seeing Trim defenceless, calls upon Lady and Mrs. Fantast as witness that he has disarmed his adversary, but generously spares his life. The ladies hurry away; the two gentlemen however proceed to the fair to punish the Count for his cowardice.

Scene: the Fair.

They cry their several Wares.

Enter Wildish; to him the Count.

Wildish wishes La Roch not to go any farther with his joke and not to marry Mrs. Fantast. He moreover expects the Count to beat his opponents in the duel.

Enter four Ladies.

They are charmed to see Monsieur de Cheveux; he also is pleased to meet them. He walks forward with two on each hand.

Enter Gertrude.

She reproaches Wildish of always crossing her path. He is afraid she favours his friend. Gertrude says she will be glad if she can manage to get rid of both of them.

Enter Lord Bellamy.

He too meets with a refusal, as the girl has resolved to keep herself free.

Enter Oldwit.

Gertrude walks out. — Oldwit requests the gentlemen to sup with him. There had been company with him — he tells them — and “they had such a discourse about wit, they of the New Wit and I, of the Old Wit and my own things I writ in the last Age”. —

Enter Lady Fantast and Mrs. Fantast.

Mrs. Fantast bids the Count to come to their house instantly for her sake, for he is at danger. La Roch promises to follow the ladies. In the meantime Wildish informs Oldwit of the real station of the would-be Count who now is very busy talking with the four ladies.

Enter Trim.

The Count turns to him angrily: “Begar, I am amazed at de Coward dare shew his Face anywhere; Begar, I vill pluckè you by de nose!” But Trim is not afraid: “And I will make that Return which becometh a Man of Honour to do in like cases”. He cudgels the Frenchman. The ladies shriek and run away. The Count, calling on Wildish for help, draws, and Trim lays him on. La Roch runs away and meets Sir Humphrey who also cudgels him. The constable arrives with a guard and knocks Trim and Sir Humphrey down; the Count escapes. — Oldwit, Wildish and Bellamy are much amused at this incident. On their way to Oldwit’s house they meet Trim and Noddy, led away by the constable.

## Act V. Scene I.

Enter Oldwit and Mrs. Gertrude.

Gertrude hears from her father that Trim and Sir Humphrey have quarrelled with the Count about Mm. Fantast, and that Lord Bellamy and Wildish have crossed swords because of herself. Oldwit hopes she will at last choose between the two gentlemen.

Enter Charles.

She brings back the letter which had accidentally come into her master's hands, who commanded her to deliver it unopened. The page strongly reminds Gertrude of her lost sister Philadelphia.

Enter Lord Bellamy and Wildish; Charles steals in after them.

The friends come to accept their fate from the mouth of their mistress. Gertrude first speaks to Wildish forbidding him to address her with any more love-declarations. Charles, having overheard the conversation, swoons and falls down upon a chair. They open her breast and discover that the page is a woman. Charles soon recovers her senses, tells Gertrude in a whisper that she is her lost sister, and begs to be concealed. Bellamy is in a critical position. He goes away hastily to find a clue to this mystery. Gertrude, suspecting Lord Bellamy, has done with him. Wildish, nevertheless, is not yet successful.

Enter Count and Mrs. Fantast.

Mrs. Fantast wishes to protect the Frenchman, who makes love to her while boasting all the time with his bravery and his great estate in France. He promises to take her there if she consents to "marry vid my person". But it must be done quickly for "de grand Monarque expectè" him.

Enter Lady Fantast.

She encourages her daughter to this step. The Count wishes to send for the clergyman at once. He has to wait however till the following morning, for the wedding must take place in the Canonical Hour. The ladies have no objection to the contract being drawn up immediately.

Enter Luce and Page to the Count.

In their presence Mrs. Fantast, kneeling, promises La Roch who also is on his knees, to marry on the following morning Monsieur le Count de Cheveux. Lady Fantast is weeping for joy. — The page now steps forward to inform the company



of the rumour Lord Bellamy's and Wildish's men spread that the "Count" was nothing but a barber and wigmaker. Scarcely has the page left, when some one is heard coming upstairs. La Roch and his sweetheart take refuge in a closet from which they peep out to listen.

Enter Trim.

He greets Lady Fantast in a courteous manner. "Could I think to have lived — he continues — to have seen this inauspicious Day, who had so long admired the Beauty, and adored the Mind of my Divine Dorinda? That I . . . should be thus sacrificed to a Frenchman." The Count in the closet bids Mrs. Fantast to let him out to fight Trim, but she will not part with him.

Enter Sir Humphrey.

He also has come to look for the Frenchman, this impostor. La Roch pretends to be auxious to kill the two fellows on the spot. Mrs. Fantast, locking him in, comes out to speak to them. — How dare they be so insolent as to challenge a persons he favours; yet they are afraid of meeting the Count who has cudgelled them both. — The Bury gentlemen try in vain to explain to the offended lady that she labours under a delusion. They get tired of it and leave the house. The dear Count comes forth, but re-enters the closet as somebody is coming.

Enter Oldwit.

He wishes to know where his "most wise and subtile sponse and her witty well-bred daughter" are. The ladies, angry at his sarcasm, call him an "antiquated Wit, with his Shreds of old Poets", and Mrs. Fantast, in imitation of her fiancé, exclaims: "Helas! you be de very fine Judge indeed!" Oldwit reminds her not to forget her English so soon. Both parties grow excited. Oldwit has made an all but flattering epigram on the two ladies, and they, in return, pass some complimentary remarks on their husband and stepfather. Oldwit would like to know where their French barber had gone. He would be only too glad if the latter had married both of them. Lady and Mrs. Fantast are indignant that he should believe this silly story; they cannot be deceived in quality and breeding.





Enter Wildish.

He confirms what the other gentlemen had said regarding La Roch. They search for the barber and break open the closet. The ladies pretend to be astonished at seeing the Count in it, who is in a rage over the treatment a French Nobleman receives in England. Mrs. Fantast claims him as her husband. Oldwit, furious, leaves them, and Wildish follows him. — Lady Fantast and her daughter, fearing Oldwit's wrath, fly with the Frenchman.

Enter Mrs. Gertrude and her sister Philadelphia,  
and Lord Bellamy.

Philadelphia and Lord Bellamy, now betrothed, ask each other's pardon, Bellamy, because he had once given her orders as to an inferior, and the girl, for her running away and taking service with him as a page. Both are happy, and also Gertrude is pleased at this lucky turn. — The couple retire, as a noise is heard.

Enter Lady Fantast, Mrs. Fantast, and four Ladies.

There is great lamenting over the fact that the Count is a barber after all and that Mrs. Fantast got married to him.

Enter Count.

Mrs. Fantast denies that she is his wife, she only wanted to protect him from the rage of her step-father and Wildish. — Gertrude does not pity her sister at all.

Enter Oldwit.

He had prevented the barber from escaping, and Officers come in to take the latter into custody. The four ladies, who formerly had so much flattered the Count, say they always thought he looked rather like a hairdresser. How could they ever mistake him for a nobleman!

Enter Trim and Sir Humphrey.

They express their revenge by wishing Mrs. Fantast all happiness for her choice. The ladies Fantast, driven almost to despair, resolve to leave Bury for ever. Oldwit, glad to get rid of them in this way, kisses them and wishes them farewell.

Enter Wildish.

And after him

Enter Gertrude, conducting Philadelphia and Lord Bellamy in.

Oldwit is very happy to see his dearest daughter again; he listens to her story with interest, and gives the couple his blessing. The servants are called in to rejoice with him.

Enter Servants.

Wildish bids Oldwit to wait a moment, for he has something to say to Gertrude. Oldwit is quite agreeable, and his encouraging words — “come, Daughter, let me persuade you — let it be a general Night of Joy”, have their effect. Gertrude holds out her hand to Wildish who offers her his heart in return. — The fiddlers are called, and the party spend the night dancing and merry-making. Oldwit, full of joy, exclaims —

“This is the happy’st Day of all my Life;  
I’ve found my Daughter, and have lost my Wife.”

### III. The Originals of the Characters.

There are but a few Critics who give us any hint as to the Plays from which Shadwell has borrowed the principal characters for his comedy “Bury Fair”:

*Langbaine* (Account, 1691, vol. IV, p. 445): “. . . How difficult it is for Poets to find a continual Supply of new Humour, this Poet has sufficiently shew’d in his Prologue; and therefore he ought to be excus’d, if *Old Wit*, and *Sir Humphrey Noddy*, have some resemblance with *Justice Spoil Wit*, and *Sir John Noddy*, in the “Triumphant Widow”. Skilful Poets resemble excellent Cooks, whose Art enables them to dress one Dish of meat several ways; and by the Assistance of proper Sawces, to give each a different Relish, and yet all grateful to the Palate. Thus the Character of *La Roch*, tho’ first drawn by Molliere, in “*Les Precieuses ridicules*”, and afterwards copy’d by Sir W. D’Avenant, Mr. Betterton and Mrs. Behn; yet in this Play he has a more taking Air than in any other Play, and there is something in his Jargon, more diverting than in the Original itself.”

*Jacob* (Poetical Register, 1719, vol. I, p. 222), simply states that part of "Bury Fair" is taken from the Duke of Newcastle's "Triumphant Widow", and Molière's "Précieuses ridicules".

*Dibdin* (History of the Stage, 1800, vol. IV, p. 177): "Bury Fair", 1689, was borrowed from the Duke of Newcastle's "Triumphant Widow" and "Les Précieuses Ridicules" of Molière. Davenant, Betterton, and Mrs. Behn, nibbed at the same bait, which, however it might catch them, was not so easily swallowed by their audiences.

*Retrospective Review* (Second ser., vol. II, 1828): "The idea of "Bury Fair" is taken from "Les Précieuses Ridicules" of Molière. . . . It likewise introduces Mr. Trim, . . . like the ladies Fantast and her daughter, taken from Molière's caricature of the frequenters of the Hôtel de Rambouillet."

*Genest* (Account of the English Stage, 1832, vol. I, p. 472): "Shadwell has borrowed the characters of Oldwit and Sir Humphrey Noddy, with a considerable part of the dialogue in which they are concerned, from the "Triumphant Widow".

— La Roch is borrowed from Mrs. Behn's "False Count".

*Hazlitt* (Old English Plays, 1892): "The Characters of Oldwit and Sir Humphrey Noddle<sup>1)</sup> are apparently borrowed from Justice Spoilwit and Sir John Noddy, in the Duke of Newcastle's "Triumphant Widow", and that of La Roche, from the "Précieuses Ridicules" of Molière."

*Ward* (English Dramatic Literature, 1899, vol. III, pag. 459): "Shadwell is stated to have been indebted in this play, not only to Molière's comedy "Les Précieuses ridicules", but also (and very largely) to the Duke of Newcastle's "The Triumphant Widow".

Before we submit the above statements to a close examination, we give in the following a brief summary of the "Triumphant Widow", and the Argument only of "The False Count", since there is but one character of this comedy coming into consideration. As to the "Précieuses ridicules", we abstain altogether from giving a summary, as Molière's Works are accessible to everybody. —

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<sup>1)</sup> Mark the spelling: "Noddle" for "Noddy".



*"The Triumphant Widow", or "The Medley of Humours".*  
 A Comedy, Acted by His Royal Highnes's Servants. —  
 Written by His Grace the Duke of Newcastle. — London,  
 Printed by J. M. for H. Herringman, at the Sign of the  
 Blew Anchor in the Lower-Walk of the New Exchange.  
 — 1677.

**Dramatis Personae.**

Lady Haughty . . . . .	The Triumphant Widow
Isabella . . . . .	Her Kinswoman
Nan . . . . .	Lady Haughty's Woman
Mall . . . . .	The Dairy-maid
Cicely . . . . .	The Chamber-maid
Margaret . . . . .	Another Chamber-maid
Codshead . . . . .	A Coxcomb
Crambo . . . . .	His Friend, an Heroic Poet
Justice Spoilwit . . . . .	{ A foolish old Justice much affected with clinching
Sir John Noddy . . . . .	{ An arch Wag, a Coxcomb full of Monkey-tricks
Doctor . . . . .	* * *
John . . . . .	The Cook
James . . . . .	The Butler
Gervais . . . . .	The Grange-man
Fiddlers . . . . .	* * *
Footpad three more . . . . .	Rogues

Constable, Officers. Rabble of Men and Women.

*Summary.*

Act I.

Scene I. — Footpad informs the other rogues of his plans. They will only have to assist him in his design when violence is to be used. As long as craft alone is required, he will do it all himself. — Then, in a pedlar's disguise, Footpad goes about selling his wares.

Scene II. — One of the four suitors of Lady Haughty, Codshead, accompanied by his friend Crambo, puts in an appearance, making ample use of his large dictionary of swear-words. Crambo scolds him and tries to persuade him that "there's not so foolish and impertinent a sin as swearing".



Act II.

Scene I. — Justice Spoilwit comes in, shortly afterwards the third suitor, Colonel Bounce, a blunt, honest soldier who does not stand on ceremonies with anyone. Lastly, Sir John Noddy is shown in and introduced to the Colonel by his friend the Justice. — Sir John seizes the earliest opportunity to try his practical jokes on whoever gives him a chance. He strikes away the cane on which the Justice is leaning, and the latter is ready to fall on his nose. Spoilwit, far from getting angry, admires the supposed cleverness of his young friend, calling him a “very witty, merry knight, an arch wag indeed”. — The Colonel is less pleased at the “monkey tricks”. — Sir John has also many anecdotes in store for his listeners, being himself highly amused at his witticisms. Spoilwit, of course, delights in seeing Noddy thus display his skill, and the justice is always ready to die with laughter. — After the merry gentlemen have left, Codshead walks in musingly. He makes up his mind to abstain from swearing as long as he sues for the Widow’s hand. — Crambo soon joins him. Codshead attempts to talk to him as if he were speaking to the lady, but he cannot help using certain expressions again and therefore retires to practice by himself.

Scene II. — Footpad and the Rogues sing a gipsy-song to cause the guests to come out of the house. They then tell the Justice his fortune and at the same time pick the gentlemen’s pockets. Lady Haughty however offers her guests her purse. They need not be uneasy about their loss but come now to dinner.

Act III.

At dinner, Sir John again exhibits his wit, the Justice again bursts out into loud laughter, and Codshead again makes use of words which are out of place. The Colonel alone of all the gentlemen finds no pleasure in such sort of talk; he prefers a chat with pretty Isabel, who likes the honest, straightforward soldier. Sir John has another willing listener in Nan. The Widow resolves to make both the young ladies happy. —

After dinner, a quarrel arises between Noddy and Bounce. The former had stolen behind the Colonel and bitten him on

the thumb. The Colonel, in return, kicks him. Codshead informs Sir John that a duel is inevitable and he must challenge the soldier. Arrangements are made for both parties to meet in an hour's time in the cornfield by the gallows.

#### Act IV.

The Justice had gone home to fetch some money. On his way back he comes across the Colonel who asks him to second him in the duel. Spoilwit consents and entrusts his money to Footpad, disguised as a poor old cripple. Footpad runs away, and the Justice and Colonel after him. Sir John witnesses this scene. He thinks he has gained a victory without fighting and turns to leave the place. Codshead stops him, the Colonel comes back, and finding no way to avoid the duel, Sir John begins to strike a threatening attitude. He says he will be the death of those who provoked him. Both fight; they get close to one another, tumble down and struggle on the ground. The rogues come up, take away their swords and strip them all of their upper garments and breeches. Thus the gentlemen come back in rugs borrowed from an old woman. Constable and billmen catch and search Footpad who had also stolen jewels and silver plate belonging to Lady Haughty.

#### Act V.

Scene I. — Lady Haughty takes pity on Footpad and sends her brother in haste for a reprieve from the King.

Scene II. — The gentlemen arrange a drinking bout. They are merry-making, noisy, they quarrel and make it up again, and drink a good deal in between. Sir John plays his old tricks on his companions, and Spoilwit entertains the party with his "Elegies" and "Epitaphs". They all get drunk; Codshead steals away, then Crambo. The others continue talking nonsense, their minds becoming more and more confused. The carouse ends with a quarrel between the Colonel and Sir John. Nan enters, and the gentlemen calm down. They all take leave, except Noddy. The young lady tells him, the Widow is willing to marry him provided she may do it privately, with her veil on. The sign of recognition will be her ring. He consents, and thus marries Nan instead of Lady Haughty.

He is furious, the Widow however explains to him that after all he had married a young pretty gentlewoman and ought to be very satisfied. The Colonel, in the meantime, becomes engaged to Isabella. The Justice and Codshead who in turn propose to Lady Haughty, meet with a refusal, for the Widow is resolved not to marry again, since she is certain never to find a husband to her liking.

*"False Count", or "A New Way to play an Old Game".*

As it is acted at the Duke's Theatre. — Written by Mrs. A. Behn. — London, Printed by M. Flesher, for Jacob Tonson, at the Judge's-Head in Chancery-lane near Fleetstreet. — 1682.

#### Actors' Names.

Mr. Smith,	<i>Don Carlos,</i>	Governor of Cadez, young and rich, in love with <i>Julia</i> .
Mr. Wiltshire,	<i>Antonio,</i>	A Merchant, young and rich, Friend to <i>Carlos</i> , in love with <i>Clara</i> , promis'd to <i>Isabella</i> .
Mr. Nokes,	<i>Francisco,</i>	Old and rich, Husband to <i>Julia</i> , and Father to <i>Isabella</i> .
Mr. Bright,	<i>Baltazer,</i>	Father to <i>Julia</i> and <i>Clara</i> .
Mr. Freeman,	<i>Sebastian,</i>	Father to <i>Antonio</i> .
Mr. Underhill,	<i>Guzman,</i>	Gentleman to <i>Carlos</i> .
Mr. Lee,	<i>Guiliom,</i>	A Chimney Sweeper; the False Count.

Two overgrown Pages to the False Count:

Petro, Cashier to *Antonio*.

Captain, of the Gally.

Two Seamen:

Lopez, Servant to *Baltazer*.

Several, Disguis'd like Turks.

#### Women.

Mrs. Davis,	<i>Julia,</i>	Wife to <i>Francisco</i> , young and handsome, <sup>1)</sup> in love with <i>Carlos</i> .
Mrs. Petty,	<i>Clara,</i>	Sister to <i>Julia</i> , in love with <i>Antonio</i> .
Mrs. Coror,	<i>Isabella,</i>	Daughter to <i>Francisco</i> ; proud, vain and foolish, despising all men under the degree of Quality, and falls in love with <i>Guiliom</i> .
Mrs. Osborn,	<i>Jacinta,</i>	Woman to <i>Julia</i> .

Dancers, Singers, etc.

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<sup>1)</sup> Mark the spelling of "handsome"!



*Argument.*

The young and pretty daughter of Baltazer, Julia, is forced by her father to marry Francisco, an old fellow, originally a shoemaker, but now enjoying a large fortune. Her lover, Don Carlos, not inclined to give her up, plans ways to contrive to see her. Isabella, Francisco's daughter, a proud and vain woman, is engaged to Carlos' friend Antonio. As she despises all men who are not of quality, she treats her fiancé with contempt. Antonio, in fact, is in love with Julia's sister, Clara. In order to get rid of old Francisco and conceited Isabella, Carlos and Antonio call in the help of Guiliom, a chimney sweeper of Cadez. The young fellow is of quick wit and good apprehension. Carlos provides him with everything he requires to personate a "brisk, pert, noisy Lord". Isabella is highly flattered at the advances of the supposed Lord. She discards Antonio and marries Guiliom.

The latter induces Francisco to go to sea with his family on a pleasure party. The galley, when off the coast, is attacked by servants of Carlos, disguised as Turks. All are taken prisoners and carried to Antonio's country house, which Francisco believes to be one of the "Great Turk's" seraglios. The Grand Turk — Carlos himself — desires to make the most worthy one of the lady-prisoners his Sultana. To the old husband's horror, Julia is chosen for this dignity. Should she refuse the offer of the Grand Turk, Francisco would forfeit his life. In his fright, he complies with Carlos' wish, and he himself induces his young wife to accept the Sultan's advances; he goes even so far as to offer her to the Grand Turk.

The unexpected arrival of Antonio's father prevents the friends from carrying the farce any farther. An explanation follows, and Francisco is undeceived. — Guiliom, in the garments of a chimney sweeper, comes in to claim his wife. Isabella has to recognise him as her husband, and is somewhat comforted on hearing that he has enough money to set up for a gentleman; the fellow is moreover witty and handsome. Antonio, now free, is allowed to marry Clara.



*Les Précieuses Ridicules*, Comédie, Représentée au Petit Bourbon. — Sur l'Imprimé à Paris. A Amsteldam; <sup>1)</sup> Chez Raphael Smith. — 1660. —

This is the oldest edition of Molière's Comedy, available at the British Museum. I have also consulted "Regnier, Les Grands Ecrivains de la France: Molière", Tome second, Paris 1875. The only difference in the texts of the several editions of the play consists in the spelling of some words; e. g. the name of Madelon appears as Magdelon in all editions up to the year 1734 (see: Regnier, Molière, Tome second, p. 53).

Les Personnages.

La Grange	}	amants rebutés
Du Croisy		
Gorgibus, bon bourgeois		
Madelon, fille de Gorgibus	}	précieuses ridicules
Cathos, nièce de Gorgibus		
Marotte, servante des Précieuses ridicules		
Almanzor, laquais des Précieuses ridicules		
Le Marquis de Mascarille, valet de la Grange		
Le Vicomte de Jodelet, valet de du Croisy		
Deux Porteurs de chaise		
Voisines. Violons.		

The English writers who borrowed the materials for their plot from French and Spanish comedies, were in the habit of introducing a series of pure English characters, thus filling the play with the humour as well as the coarseness of the society in which they lived and for which they wrote. (See: Ward III, pp. 505/6.)

Shadwell's "Bury Fair" is an excellent illustration of this method. The author — according to the Preface to the "Sullen Lovers" — endeavours to represent variety of humours, which was the practice of Ben Johnson, who never wrote a comedy without seven or eight excellent humours. This conception of Dramatic Art probably induced Shadwell to have an Under-plot interwoven in "Bury Fair" in order to accommodate the piece to the prevailing English taste and to counterbalance the other dramatis personae. — We have no clue to

<sup>1)</sup> Mark the spelling of "Amsterdam"!



unbearable (see Act I, Scenes I and II). The amants rebutés of the “*Précieuses ridicules*” disapprove to the same degree of the impertinence and affectations of the two girls from whom they have just received a refusal. — Mr. Wildish, like La Grange, is desirous of curing the Ladies, and the way in which the former sets about it resembles very much the device of La Grange. The difference consists merely in the instruments employed for this purpose: La Grange lets his valet carry out the plan, Wildish, on the other hand, engages the French hairdresser for the business. —

*Précieuses ridicules (Scène Première):*

*La Grange:* . . . A-t-on jamais vu, dites-moi, deux pecques provinciales faire plus les renchéries que celles-là, et deux hommes traités avec plus de mépris que nous? . . .

*Du Croisy:* Il me semble que vous prenez la chose fort à cœur.

*La Grange:* Sans doute, je l’y prends, et de telle façon que je veux me venger de cette impertinence. . . . Je vois ce qu’il faut être pour en être bien reçu; et si vous m’en croyez, nous leur jouerons tous deux une pièce qui leur fera voir leur sottise, et pourra leur apprendre à connaître un peu mieux le monde.

*Du Croisy:* Et comment encore?

*La Grange:* J’ai un certain valet, nommé Mascarille, qui passe, au sentiment de beaucoup de gens, pour une manière de bel esprit; car il n’y a rien à meilleur marché que le bel esprit maintenant. C’est un extravagant, qui s’est mis dans la tête de vouloir faire l’homme de condition. Il se pique ordinairement de galanterie et de vers, et dédaigne les autres valets, jusqu’à les appeler brutaux.

*Du Croisy:* Qu’en prétendez-vous faire?

*La Grange:* Ce que j’en prétends faire? Il faut . . . mais sortons d’ici auparavant. —

*Bury Fair (Act I, Scene II):*

*Wildish:* A Thought comes into my Head: It shall be so. I will have some Diversion while I am here. . . . I will have this Fellow pass upon the Fops of Bury, and amuse the wiser sort.



*Bellamy*: You will never be without some mad Frolick, or other: But this, certainly, must be very pleasant.

*Wildish*: Of all Female Creatures, my Aversion is to the Lady Fantast and her affected, conceited, disdainful Daughter. I will have this fellow personate a French Count and make Love to the Daughter.

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*Wildish* (to La Roch) . . . all the Town will run after you: you will be courted by everybody, feasted and invited to Balls, and all Meetings; but the Lady Fantast, and her Daughter, will be mad after you. . . . This good Breeding of yours will qualifie you excellently. Why, you 'll be ador'd by the Ladies: But, of all, I charge you to court Mrs. Fantast, commend her Wit and Breeding. —

La Grange and Du Croisy however do not play as prominent a part in Molière's comedy as the two corresponding English gentlemen in Shadwell's play. They only appear in the scenes I, II, XIII, XIV, and XV, retiring from the scene of action after having devised their plan, and only reappearing at the end in order to witness its happy issue. — *Wildish* appears in all the acts of "Bury Fair", except act II, scene II; *Bellamy* also in all of them with the exception of act I, scene I, and act II, scene I. They too enjoy the success of their device in the last act.

2. *Mr. Oldwit* — *Justice Spoilwit* (*Gorgibus*).

*Sir Humphrey Noddy* — *Sir John Noddy*.

As for these two characters, Shadwell borrowed very freely from the "Triumphant Widow". Not only are the names almost identical, but also their manners and conversation are a close adaptation of part of the Duke of Newcastle's play. *Oldwit* and *Spoilwit* represent two oldfashioned "wits", elderly gentlemen living rather on the glory of their past, huge admirers of their young friends' witticisms and tricks, applauding them at every possible occasion. Both constantly boast of having distinguished themselves in their times at the University for "many pretty things", Epitaphs and Elegies, they had written. —



*Triumphant Widow (Act V, A drunken Scene).*

*Justice:* Come on, Colonel, I 'de have you know when I was at the University, I was as arch a Scab, as notable a Wag, as any was in the Colledge.

*Sir John:* Come on, Justice, i'faith; but put about a Glass, I begin to be almost tipsied, i'faith.

*Crambo:* So am I too, a little overjoy'd.

*Justice:* Now you shall hear my University Verses, the heat of my Youth; I made an Elegy upon one Mr. Murrial's Horse that died there.

Oh cruel Mors  
That kill'd the Horse  
Of Mr. Murial!  
Oh Scholars all  
Of Pembroke-Hall  
Come to his Burial.

*Sir John:* Very good, i'faith.

*Justice:* Nay, when I was a young man, nothing could scape me, nothing i'faith.

*Colonel:* Ha, ha, very witty, to 't again, Justice.

*Justice:* Well then, there was a Man, his Wife, Son and Daughter that died, I writ this on 'em.

Here lies John Sanderson, and here lies his Wife.  
Here lies his Dagger, and here lies his Knife.  
Here lies his Daughter, and here lies his son.  
And oh, oh, oh, oh, for John Sanderson.

Ha, ha, what say you? — hum.

*Colonel:* Excellent at Epitaphs both of Man and Beast.

*Justice:* Then some Rogues stole Sheep from one Mr. Prat, I made these upon good Mr. Prat.

Your Weathers were fat,  
We thank you for that.  
We left the Skins  
To buy your Wife Pins.  
Thank her for that.  
We left the Horns,  
Upon the Thorns,  
Look you to that.

Ha, ha, there was not such a Rakehel in the Town again.

They saw I could not be a Divine, and so I was sent to the Inns of Court, i'faith.

*Codshead*: I will steal away and go to my Lady. [Ex. Codshead.]

*Justice*: Then at London I had such a fancy of Rebuses, Libels, and Lampoons, this whoreson riming would not leave me, I made this upon one Rawly.

What's indigested with the word of disgrace  
Is the Gentleman's name that has a bad face.

"Raw" is indigested, and "ly" the word of disgrace, "Rawly": had I been catcht I had been firkt i'faith. — Then upon one Noel.

The Word of denial, and the Letter of fifty  
Is the Gentleman's name, that will never be thrifty.

"No", the word of denial, and "L", the letter of fifty, "Noel". Had I been known I had been paid, i'faith; but Wit will have its fling in spight of the Privy Concil, i'faith it will. —

*Bury Fair (Act I, Scene I).*

*Oldwit*: . . . I was Critick at Blackfryers; but at Cambridge, none so great as I with Jack Cleveland: But Tom Randolph and I were Hand and Glore: Tom was a brave Fellow; the most Natural Poet!

*Sir Humphrey*: They were brave Fellows; but you Wits, now-a-days, out-top them all.

*Wildish*: Zounds! I will have nothing to do with Wit, I tell you.

*Oldwit*: Pshaw, pshaw! but as I was telling you, you have seen many pretty things, that were written in those Times, that were mine. For Example: One Mr. Murial, a Fellow of Pembroke Hall, had a Horse dyed; I writ this upon it.

Now Cruel Mors  
Has ta'en the Horse  
Of Mr. Murial:  
Ye Scholars all  
Of Pembroke-Hall,  
Come to his Burial.

Ha! hum! hum! Nay, I was good at Epitaphs, both for Man and Beast.

*Sir Humphrey:* Ha, ha, ha; admirable good, i'faith, Mr. Oldwit.

*Wildish:* Why, this was Wit all over! You were an arrant Wit!

*Oldwit:* And that Translation too was mine. Mittitur in disco mihi Piscis ab Archiepisco — Po non ponatur, quia potus non mihi datur.

I sent a Fish  
In a great Dish,  
To the Archbish.  
Hop was not there,  
Because he gave me no Beer.

Was not that Lucky? Ha? Hum! anon!

*Wildish:* Most incomparable!

*Oldwit:* I was such a Rakehell, I wou'd needs be a Wit. My Friends soon perceiv'd I could not be a Divine; so they sent me to the Inns of Court with Libels and Lampoons: my Wit was so bitter, I 'scap'd the Pillory very narrowly, between you and I. But then, for good Language and strong Lines, none ontdid me. —

Sir Humphrey Noddy plays his practical jokes just like John Noddy, and — also like the latter — gets into scrapes through them. Both the Noddys, well aware of the impression they make especially on Oldwit and Spoilwit, who never fail to applaud their old and new witticisms, are not a little proud of their own parts.

*Triumphant Widow (Act III).*

*Sir John:* Nay, on my conscience, as the Colonel says, Wit will be the Death of me, 't will kill me at last.

*Codshead:* Ay, and me too, the Devil . . . Oh it was just a coming.

*Sir John:* Come here's my Lady's Health, about with her, I would I could have a bout with her, Justice, ha, ha.

*Justice:* Very good, very good.

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*Lady:* Right, Cousin: Sir John, pray cut me a piece of that Cheshire Cheese.

*Sir John*: Cheshire Cheese! 'tis Windsor Cheese, Madam.

*Lady*: I'm sure it was sent me by a Friend out of Cheshire.

*Isabella*: What makes you call it Windsor Cheese?

*Sir John*: Because it is near Eaton, ha, ha, ha.

*Justice*: Ha, ha, this is the best that ever was, I shall die with laughing [They laugh].

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*Sir John*: Ha, ha, I'll tell you the best jest in the World, Madam: a Doctor of Divinity, that shall be nameless, said that his Wife always gave him three Dishes, Bitter, Powt, and Tart; was it not very good, Madam?

*Lady*: Oh very good.

*Justice*: Admirable, these Joques are excellent things, this harmless playing upon words, your scury Wits they are all upon things, and men full of Satyr, as they call it. —

*Bury Fair (Act III).*

*Oldwit*: . . . But did you ever hear more Wit fly about a Dinner at London? Such Broad-sides and such Merriment, my Lord?

*Wildish*: Yes, indeed, a great deal of Wit did fly about the Room.

*Sir Humphrey*: Sir, your humble Servant. When my Lady ask'd me for a Piece of Rabbet, you remember I told her it was a Raw bit, for't was not roasted; ha, ha, ha.

*Trim*: That was a good jest indeed.

*Sir Humphrey*: She ask'd me, if I wou'd have any Custard; I told her I was not such a Fool to refuse it.

*Oldwit*: And, when she ask'd me, Will you have any Woodcock Husband? I answered, No: I will have some goose, Wife. She thought to have put the Woodcock upon me, and I put the goose upon her, i'faith.

*Sir Humphrey*: Ha, ha: Very good! excellent! [Oldwit and he laugh].

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*Bellamy*: Do judges love this way of Wit?

*Sir Humphrey*: Ever while you live; ay, and your Serjeants, and Doctors of Divinity too: The last time I din'd in



such Company, I told a Story of a Doctor of Divinity, whose Wife us'd to entertain him with three Dishes every Day: Bitter, Pout, and Tart. There was such a laughing, they roar'd out again: The Ladies Tyhee'd under their Napkins . . . Ha, ha, ha.

*Oldwit*: Pr'ythee, dear Sir Humphrey, forbear; I am not able to bear it: I have laugh'd myself sore. —

Oldwit does not only act the part of an oldfashioned Wit, but also that of the Husband of Lady Fantast and of Mrs. Fantast's Father. Considered in this latter rôle, he cannot fail to suggest to our mind the character of Gorgibus, for his somewhat coarse manners and his aversion for affectation form a strong contrast to the etiquette of the *Précieuses*. Moreover, neither he nor Gorgibus object to the device of the two young gentlemen to cure the ladies.

### 3. *Mr. Trim* — (*Bel esprit*).

Mr. Trim, a *Bel esprit*, is always speaking in the language of the *Précieuses*. His refined manners and his taste for rhyming make him a true picture of the frequenters of the *Hôtel de Rambouillet*, as caricatured by Molière:

#### *Bury Fair (Act II, Scene II).*

*Trim*: Not all the Clouds assembled in the Firmament can hide, or can Eclipse so muffle the Sun, but we poor Mortals know it shines, and feel the warm Effects. Why shou'd Dorinda think to blunt her pointed glories, or conceal the radiant Lustre of her conquering Beams?

— — — — —

*Trim*: Let me present to the fair Dorinda's Hands a little Offspring of my Brain, the Tribute of my Morning-Service. —

### 4. *La Roch* — *Mascarille (Guiliom)*.

Like Mascarille (and Jodelet), La Roch is employed to cure the two ladies from their affectation. Though — like Mascarille — of low birth, he also carries out his plan successfully, owing to his wit and the good opinion he has of him-

self. — Both Mascarille and La Roch know equally well how to flatter the fair sex :

*Précieuses ridicules (Scène IX).*

*Mascarille* : Mais au moins, y a-t-il sûreté ici pour moi ?

*Cathos* : Que craignez-vous ?

*Mascarille* : Quelque vol de mon cœur, quelque assassinat de ma franchise. Je vois ici des yeux qui ont la mine d'être de fort mauvais garçons, de faire insulte aux libertés, et de traiter une âme de Turc à More. Comment diable, d'abord qu'on les approche, il se mettent sur leur garde meurtrière ? Ah ! par ma foi, je m'en défie, et je m'en vais gagner au pied, ou je veux caution bourgeoise qu'ils ne me feront point de mal. —

*Bury Fair — Act II (Scene, The Fair)*

*Lady Fantast* : My dear sweet Lord Count, you pose me now with your grand Civilities : She is my Daughter ; I was marry'd indeed exceedingly young.

*Count* : Begar, Madam, den you be de pretty Modere, she de pretty Daughtere, in the whole Varle. Oh mine Art, mine Art ! dose Eyes, dat Ayre, ave killè me ! I broughtè de Art out of France, and I ave lost it in dis plas : is gone, Madam ; an Morbleau, you see now de French Count vidout a Heart. —

Mascarille and La Roch differ however in the following points :

a. When Mascarille comes first on the stage, he is carried by "deux porteurs de chaise" to the house of Madelon, but before entering it he begins to quarrel with the men about the fare, until they come to blows. *Précieuses ridicules*, Scènes VII.—X. — La Roch meets the ladies for the first time at the Fair. His approach is announced to Mrs. Fantast by Luce, the lady's maid. Then the Count appears "with his Equipage ; he stares about him, munching of Pears". Wildish introduces the "Monsieur le Count de Cheveux" to the party ; the ladies Fantast are in raptures over the "admirable Person of a Man". *Bury Far*, Act III, Scene, The Fair.

b. While Mascarille manages to act his part to the end without rousing anybody's suspicion as to his real social position, La Roch has two narrow escapes from betraying himself:

*Bury Fair (Act II Scene, The Fair).*

*Count:* Oh Madam, you have de fine Haire, de very fine Haire! dose Tresses conquer de Lovere; Cupid makè his Net of dat Haire, to catchè de Art: de couleur delicat, better den my Peruke is great deal: Begar, if I had dat Haire, I vou'd makè two tree Peruke of dat.

*Wildish:* Pox on you, you Rascal! You are no Barber, Sir, you are a Count.

*Count:* Havè de Patiance: dat is, me could makè de Peruke two tree; buttè I vould makè de Locket, de Bracelet, an de pretty Loveknack. —

And later on, in

*Act III: —*

*Count:* Is de ver fine Haire, Ladee: I have a great deal of de best in England or France in my Shop.

*Gertrude:* How? in your Shop! Do you keep Shop, Monsieur? How do you sell it?

*Count:* Morbleu, vat is dis? Begar, I vill bitè my Tongue. — Shop! Shop! I no understand English, Shop! Vat you call de Place de jentilman puttè his Peruke? Oh, his Cabinet, his Closet. —

c. La Roch, contrary to Mascarille, entirely lacks the poetic vein and literary knowledge.

*Bury Fair (Act III).*

*Mrs. Fantast:* . . . Monsieur Scudery says very well L'amour est une grande chose.

*Count:* Hee bee ver pretty Poet too. — Begar, she will puzzle me.

*Mrs. Fantast:* Poet, Monsieur! he writ Romances.

*Count:* Ah, Madam, in France we callè de Romance, de Posie.

*Bellamy:* Oh Rogue! that's well come off.



*Mrs. Fantast:* And, as Monsieur Balzac says, Songez un peu.

*Count:* Dat Balzac write de ver good Romance.

*Mrs. Fantast:* Indeed! I never heard that.

*Count:* Je vous assure. — A pox on her reading! — But, Madam, let de Poet, de Philosoph, say vat dey vill, begar, I am so much in Love vid your Person, dat . . . etc. —

*d.* Mascarille and Jodelet (Scènes XIII.—XV.) are beaten by their masters in the presence of the ladies, and stripped of their splendid garments. La Roch, on the other hand, is forced to come out of his hiding place — the closet — and later on he is handed over to the officers who take him away to jail. Scene, Act V.

What renders the character of La Roch very comi cis the fact that he speaks broken English intermixt with French exclamations.

Genest holds that Guiliom in Mrs. Behn's "False Count" is the original of Shadwell's French Count. Langbaine and Dibdin do not share this opinion; they suppose Mrs. Behn, like W. D'Avenant and Betterton, has also borrowed from Molière. La Roch and Guiliom have indeed very little in common. They only agree in the following:

*a.* They are both of low station, La Roch being a Wig-maker, Guiliom a Chimney sweeper.

*b.* They are paid instruments in the hands of two young gentlemen.

*c.* They have to deceive and cure some young and conceited ladies.

The way they act their parts is quite a different one, for Guiliom appears as nothing but a coarse, noisy Fellow, dressed up as a Lord, devoid of all refinement of manners and speech. A short passage will best illustrate this statement.

*The False Count (Act III, Scene II.)*

*Guil.:* But, Sir, to open the eyes of your understanding — here's a Letter to you, from your Correspondant a Merchant of Sivil. (Gives him a dirty Letter, which he wipes on his cloak and reads, and begins to pull off his hat, and reading on bows lower and lower till he have finisht it).



*Fran.*: Cry Merry, my Lord, and yet I woud he were a thousand Leagues off.

*Guil.*: I have bills of Exchange too, directed to thee, old Fellow, at Sivil; but, finding thee not there, and I (as most persons of quality are) being something idle, and never out of my way, came to this Town, to seek thee, Fellow, — being recommended as thou seest here, old Vermin, — here — (gives him Bills). —

It may also be stated here that the love-making scene in the “False Count“, and the scene in which Guiliom shows the ladies his wounds — both in Act III, Scene II — strongly remind us of certain passages in the “*Précieuses ridicules*“.

5. *Lady Fantast — Madelon.*

*Mrs. Fantast — Cathos.*

The ladies Fantast are the “*Précieuses*“ of Bury. Bred in the country like Madelon and Cathos, they make themselves all the more ridiculous with their pride and affectation.

*Bury Fair (Act II, Scene I).*

*L. Fantast*: Come, my sweet Daughter, consider what I have said. Thou art in the Maturity of blooming Age; I have bred thee to the very Achme and Perfection of Bury Breeding, which is inferior to none in this our Island; Dancing, Singing, Guittar, French Master: and I'll say that for thee, my Jewel, thou hast sacrific'd all thy Endeavours to attain thy Education; which, corroborated by thy Accuteness of Parts, have render'd thee exactly accomplish'd, and, together with the Excellence of thy Beauty, justly admir'd by the amorous Males, and envy'd by the malicious Females.

*Mrs. Fantast*: To all that, which the World calls Wit and Breeding, I have always had a natural Tendency, a “penchen“, deriv'd, as the Learned say, “*Ex traduce*“, from your Ladyship: Besides the great Prevalence of your Ladyship's most shining Example has perpetually stimulated me, to the sacrificing all my Endeavours towards the attaining of those inestimable Jewels; than which, nothing in the Universe can be so much “*a mon gre*“, as the French say. And for Beauty, Madam, the Stock I am enrich'd with, comes by Emanation from

your Ladyship; who has been long held a Paragon of Perfection: Most Charmant, most Tuant.

*L. Fantast:* Ah, my dear Child: I! Alas, alas! Time has been, and yet I am not quite gone; but thou hast those Attractions, which I bewail the want of: Poetry, Latin, and the French Tongue.

*Mrs. Fantast:* I must confess, I have ever had a Tenderness for the Muses, and have a due Reverence for Helicon, and Parnassus, and the Graces: But Heroick Numbers upon Love and Honour are most ravissant, most suprenant; and a Tragedy is so Touchant! I die at a Tragedy; I'll swear, I do. —

The love and admiration of Miss Fantast and her daughter for all that comes from France especially manifest themselves in their conversation with the Count:

*Bury Fair (Act II. Scene, The Fair).*

*L. Fantast:* We have often bewail 'd the not having had the honour to be born French.

*Count:* Pardon me: is impossible.

*Mrs. Fantast:* Mon foy, je parle vray: we are mere English assurance.

*Count:* Mon foy, je parle vray! vat is dat Gibberish? Oh, lettè me see; de Fadeer is de Lawyere, an she learne of him at de Temple; is de Law French. — I am amazè! French Lookè, French Ayre, French Mien, French Movement of de Bodee! Morbleau, Monsieur, I vill gage 4,500 Pistole, dat dese two Sister vere bred in France, yes. Teste bleu, I can no be deceive.

*Mrs. Fantast:* Je vous en prie, do not; we never had the blessing to be in France; you do us too much Honour. Alas, we are forc'd to be content with plain English Breeding: you will bring all my Blood into a Blush. I had indeed a "penchen" always to French. —

The relationship between Oldwit and the ladies Fantast is not the same as that between Gorgibus and Madelon and Cathos. Nor are the former courted by Wildish or Bellamy. This is however a mere formal difference, and consequently of minor importance.

6. *Luce* — *Marotte*.

These two characters correspond with each other only with regard to their position in the house. They both are lady's maids, the former waiting upon Lady and Mrs. Fantast, the latter attached to Madelon and Cathos. — *Marotte* says (Scène VI): "Dame! je n'entends point le latin et je n'ai pas appris la filofie dans le Grand Cyre." *Luce*, on the contrary, has adopted her Mistress's manners and vocabulary:

*Bury Fair (Act II, Scene I).*

Enter *Luce*.

*Luce*: Madam, my Lady Madam Fantast, having attir'd herself in her Morning Habilements, is ambitions of the Honour of your Ladyship's Company to survey the Fair.

*Gertrud*: Here's a foul Copy of one of 'em: I see, this Folly is contagious. —

Tell her, I'll wait on her.

*Luce*: She will suddely arrive at this Place, where she desires an Interview may be betwixt you. —

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## D. CONCLUSION.

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There is still one point open to discussion concerning the characters borrowed from the "Précieuses ridicules":

Did Shadwell read Molière's play in French, or had he only an English Translation of it at hand? —

To all appearance Shadwell had a sufficient knowledge of the French language to be able to read a play in this tongue, for he had a good schooling, and had travelled abroad for some time.

Moreover we know of no English translation of Molière's "Précieuses ridicules" *earlier* than 1689. *One* English version of this French play, mentioned in the Catalogue of the British Museum, dates from 1762, that is to say, was written *later* than "Bury Fair". It is entitled —

"Les Précieuses Ridicules, the Conceited Ladies, 1762."

The earliest English translation of Molière's *complete Works*, quoted in the Cat. of the Brit. Mus., is —

"The Works of Molière. French and English.

Translated by H. Baker and J. Miller. 10 vols.,

London 1739."

It is also published many years later than "Bury Fair".

Worthy of note are the following remarks we find in the Preface to two of the Laureate's comedies: —

1. "The Foundation of this play I took from one of Molière's, call'd *L'Avare*; but that having too few Persons and too little Action for an English Theatre, I added to both so much that I may call more than half of this Play my own."

Preface to the "Miser".

2. "I have made use of but two short scenes which I inserted afterwards (viz.) the first Scene in the second Act between Stanford and Roger, and Molière's Story of Piquette, which *I translated* into Backgammon."

Preface to the "Sullen Lovers".



These remarks of the author confirm us in the conjecture that Shadwell had read the "Précieuses ridicules" in its native tongue. —

As to the *moral tone* in "Bury Fair", we may say that Shadwell was comparatively moderate in the choice of expressions as well as in the actions. Had all his plays been written in the same spirit we would scarcely be able to accuse the author of having sinned — like most of his contemporaries — by adapting dramatic art to the low tastes of the English society of his time.

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Zum Schlusse erfülle ich die angenehme Pflicht, Herrn Prof. Dr. Müller-Hess für das vorliegende Arbeit entgegengebrachte Interesse meinen verbindlichsten Dank auszusprechen.

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## Errata.

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p. 6, line 4 . . . . .	Collector	instead of Colloctor
„ 19, last but one line . . . . .	takes leave	„ „ takes his leave
„ 23, line 13 . . . . .	a free	„ „ for free
„ 26, „ 24 . . . . .	Lady Fantast	„ „ Lady
„ „ 29 . . . . .	this,	„ „ this
„ 27, „ 18 . . . . .	has now come	„ „ has come
„ „ 19 . . . . .	that he	„ „ he
„ 32, „ 17 . . . . .	amazed at	„ „ amazedat
„ 33, „ 2 . . . . .	had commanded	„ „ commanded
„ 34, „ 19 . . . . .	persons	„ „ person
„ 38, „ 23 . . . . .	Footpad,	„ „ Footpad
„ 48, „ 21 . . . . .	glove	„ „ glore

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## CURRICULUM VITÆ.

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I was born at Arbon in 1873. After having left the Secondary School, I entered the Training College of the Kanton Thurgau, at Kreuzlingen.

I passed the final Examinations with success and shortly afterwards I obtained the Tutorship at Mettschlatt School, Thurgau. I staid there for eighteen months, and then I went to the Universities of Zürich and Geneva.

Two years later, I obtained the Diploma for Secondary Education, and almost at the same time I was offered the Assistant Masterchip for French, German and Geography at the Training College Kreuzlingen.

In order to realise a long cherished wish, I resigned the post I had held at this college for two years, in order to resume my studies in Modern Languages and History. After having spent two semesters at the University of Lausanne, I left this country for England and returned to Switzerland again at the end of four years.

Prof. Dr. Müller-Hess in Berne had been kind enough to encourage me in my design to try for the Ph. D. Degree at the Berne University.

My vacations during my sojourn abroad were spent at the Reading Room of the British Museum where I wrote my dissertation. In winter 1903—4 I attended at Berne the lectures, courses of repetition and the "seminaries" of the professors Müller-Hess, Walzel, Michaud, Tobler and Künzler, who were at all times ready to lend me their assistance and their advice. I have therefore no hesitation in stating here that I shall always feel sincerely grateful for the kindness I received at their hands.

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